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JEFFERSOI

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JOURNA

FEATURED

6 As Oregon Pushes More Electric Vehicles, A Gap Emerges In Access

By Monica Samayoa

As more electric vehicles are hitting the road, a national report says there's high interest from all racial demographic groups in purchasing EVs. But barriers like affordability, demand and access to charging stations have created a gap for rural, low-income and communities of color to get access to these vehicles.

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COVER: An EV travels the rural roads of Eastern Oregon. PHOTO COURTESY OF TRAVEL OREGON. CREDIT: DYLAN VANWEELDEN

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PAUL WESTHELLE

Standing Up For Journalists

n September, a Medford court dismissed the charges filed by the City of Medford against former JPR reporter April Ehrlich. You might remember that April was arrested by the Medford Police Department in 2020 for attempting to report for JPR on the removal of unhoused campers in Medford's Hawthorne Park. April's arrest drew national attention as a case that tested the First Amendment right of journalists to document government activities in public spaces. JPR joined 51 other news organizations, including NPR, *The New York Times, The Washington Post*, The Associated Press, Politico and Pro Publica, on an Amicus brief that was filed by the Reporters Committee for Freedom of the Press to urge the court to dismiss the charges.

On the day April was arrested, she arrived at Hawthorne Park before dawn to assess her opportunities to speak with campers and survey sources that might be important for her story. For a reporter, the story you tell depends greatly on who you talk with. April began talking to campers, pursuing the human element of the story. She asked them how long they had been in the park, were they displaced in connection with the Almeda Fire, had they tried to find space in shelters, where would they go?

When police arrived, they began clearing the park, enforcing an order to close the park to "allow for the sanitation, cleaning, and inspection of City property." They directed all reporters and news media to a "media staging area" according to a statement released by MPD. The staging area was located at one of the entrances to the park along a busy road, where it was not possible to see or hear interactions between police officers and campers, or gather audio.

That didn't make sense to April – she was a professional, credentialed journalist on public property documenting an official government action. There was no visible threat to her or anyone else's safety. She identified herself as a journalist and attempted to continue her reporting, until she was forced to the ground, handcuffed and arrested.

The City of Medford pursued charges against April for nearly two years.

We're heartened that ultimately the court dismissed the charges and stood by the important work journalists do every day as a foundational institution of our democracy.

After the announcement that charges against April would be dismissed or dropped, one social media post suggested that April should have followed the orders of police that day as a way of showing "respect for police officers ... trying to do a dangerous job." This issue is not about who deserves more respect — law enforcement or journalists. Both perform vital work

in our society. It is about law enforcement providing reasonable access to the press when covering events and government actions in public places and facilitating the constitutionally protected rights of journalists to inform the public.

Paul Westhelle is JPR's Executive Director.



As Oregon Pushes More Electric Vehicles, A Gap Emerges In Access

By Monica Samayoa

llen Valarida spent two years researching her perfect electric vehicle before buying a used 2019 Nissan Leaf in May for about \$35,000. The 32-year-old ride-share driver from Salem said owning an EV has been life changing but it hasn't always been easy.

"Some challenges that I've experienced (include) the charging times and the range for my vehicle, having enough charging ports to be able to charge it," she said.

Valarida said she can't afford an upgraded home charger so she relies on public charging stations. But they're hard to find near her home and work, an issue advocates say is impacting accessibility for many low-income households and communities of color.

She's not alone.

As more electric vehicles are hitting the road, a national report says there's high interest from all racial demographic groups in purchasing EVs. But barriers like affordability, demand and access to charging stations have created a gap for rural, low-income and communities of color to get access to these vehicles. A 2021 report from the Oregon Department of Energy showed 78% of registered EVs are in areas with less diversity. The agency does not have owner specific racial demographics and instead used U.S. Census data to gather results.

To make EVs available to a wider range of people in Oregon, state agencies and local advocates are taking charge.

"We need charging stations in low-income housing communities."

Oregon Clean Vehicle Rebate Program

In late 2018, the Oregon Department of Environmental Quality began issuing cash rebates through its newly implemented Oregon Clean Vehicle Rebate Program to qualified drivers who purchase or lease an electric vehicle. The program is designed to encourage drivers to purchase EVs, reduce air pollution and help the state meet its emissions goals. An agency report found the transportation sector accounted for 40% of the state's total greenhouse gas emissions, making it the largest single source in the state.

The program offers two cash rebates — the Standard Rebate Program and the Charge Ahead Rebate. DEQ's Senior Air Quality Advisor Rachel Sakata said qualifying Oregonians could stack rebates and get up to \$7,500 off a new electric vehicle, which she said would help low-to-moderate income households have better access to these cars.

Those rebates are especially important because inflation helped drive the average price of an EV to \$66,000 this summer. That's a more than 13% increase in just the last two years.

"What we're seeing is that with the current supply challenges, vehicles are just more expensive overall," she said. "This rebate is out there to help defray those costs."

State and local organizations are building programs to connect EVs with more rural and low-income people, as well as communities of color.



Ellen Valarida, a 32-year-old ride-share driver from Salem, said owning an EV has been life-changing but it's not easy.

COURTESY OF ELLEN VALARIDA

Tesla plans to build an enormous electric vehicle supercharger station off of I-5 in Sutherlin, Oregon.

BY NOAH CAMUSO

With a population of just over 8,000, Sutherlin, Oregon, might not seem like the obvious choice for the largest supercharger station outside of California.

"Other than this being the greatest small town in the United States, we happen to be strategically located almost exactly halfway between San Francisco and Seattle," says Sutherlin City Manager Jerry Gillham.

Gillham explains the station will expose Sutherlin to outsiders who might not otherwise explore the small city. Because of the potential for marketing, the city plans to put up a billboard next to the station advertising its attractions.

The Sutherlin station will have 51 charging stalls. Springfield has the current largest supercharger station in Oregon, with 14.

Tesla says superchargers can charge a car up to 200 miles in 15 minutes. Right now, the chargers are only available for Teslas, but the company is considering a way to make them available to all electric vehicles in select countries.

The station is set to open in 2023, according to Tesla.



According to DEQ, there are more than 50,000 EVs currently registered in Oregon. So far, more than \$55 million has been awarded through the programs, with \$14 million awarded this year. According to early 2021 data, the average recipient of the EV Charge Ahead rebate had a household income of \$66,265. For used EV rebate recipients, the average income was \$53,945. According to U.S Census data, the median household income for Oregonians in 2020 was \$65,667.

With the recently signed Inflation Reduction Act, starting next year qualified households with low-to-moderate income get up to \$7,500 in federal tax credits for a new electric vehicle or \$4,000 for a used one. Sakata said that means qualifying Oregonians could get a total of up to \$15,000 off a new electric vehicle purchase.

Despite the success of the program, participation from low income and communities of color households is on the lower end of what Sakata said she would like to see. She said the agency is required to ensure 20% of its \$12 million in funding from a tax on car dealers is set aside for the Charge Ahead Rebate program — which applies to households that make \$51,000 to \$251,000 a year depending on the household size. Those who qualify can get up to \$5,000 in rebates for purchasing or leasing a new or used battery electric or plug-in hybrid vehicle.

Data collected by DEQ from a voluntary survey response earlier this year shows nearly 83% of applicants from both the Standard rebate and Charge Ahead rebate programs identified as white. Black and Latino applicants accounted for almost 10% of rebates combined.

Sakata said she's hopeful the program will reach its goal of 20% this year.

"But you know, 20% to me is still too low," she said.

Sakata said she believes low participation from these communities stems from a lack of familiarity with EVs.

"The message matters, it needs to come from within the community," she said. "So, one of the things that we're going to be doing this upcoming year is working directly with community-based organizations because you know, there's trust within the community."

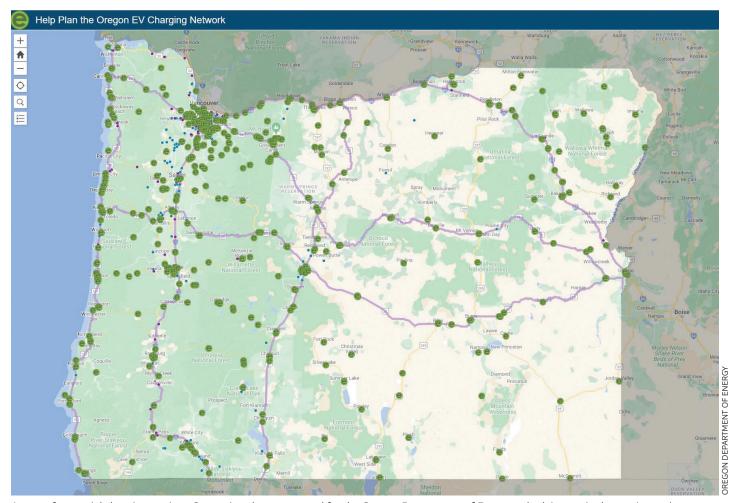
Sakata said DEQ has tried to reduce barriers by doubling the amount of the rebate for the Charge Ahead Program. The agency is also working on making that rebate available at the point of purchase rather than waiting more than two months for processing. That's something Valarida is dealing with now. Because of her annual income, she qualified to receive \$5,000 back from the state but she hasn't received it yet despite buying her car in May.

DEQ is also expanding its outreach within these communities and recently hired a new team to help answer questions.

That's something Forth Mobility, a nonprofit dedicated to increasing equitable access to electric transportation, has been working on for years.

The messenger matters

JR Anderson has been teaching people about EVs as a program manager for Forth Mobility, which holds Mobile Showcase events in rural and traditionally underserved communities. The events educate people about EVs and let them test drive vehicles. It's where Valarida first learned about an EV more than



A map of potential charging stations Oregonians have proposed for the Oregon Department of Energy to look into as it plans to invest \$100 million over the next five years to build out a fast charging network for electric vehicles.

two years ago. Recently, Anderson bought a 2022 Chevy Bolt for the test drives because it's one of the more affordable EVs and qualifies for both the federal and state rebates.

Anderson said he gets a lot of questions – from affordability to reliability to learning to live with an EV and range.

"I think the biggest thing is range anxiety," he said. "I think cars are now more capable and so you don't have to deal with range anxiety as much."

But he said barriers for low-income and communities of color go beyond these concerns, the main one being educating people about EVs from a trusted source.

"We're reaching out to areas in rural Oregon and potentially Washington state to educate people and find out what their barriers are," he said. "The challenge is, trying to get in front of BIPOC communities. So that's really what I'm focused on, trying to get in front of those people."

Anderson said Forth is working on ways to help spread the word about EVs, including through the Portland Clean Energy Fund. Forth and Hacienda CDC will be partnering over the next three years on a \$3.6 million Green Energy and Mobility project. Hacienda CDC, a nonprofit that develops affordable housing in Portland, has been partnering with Forth for more than 10 years. So far, Hacienda CDC has about 600 affordable housing units and will be opening an additional 142 units across the street from its headquarters in their newest building - Las Adelitas.

Resident services manager Jessica Lam said the partnership will create a new car-sharing program that will involve piloting an EV shuttle service.

"We're hoping that having that shuttle will not only promote green energy or electric vehicles but also give families opportunities to go to places that might be difficult for them to get to," she said.

A few years ago, Hacienda CDC piloted a community car-sharing program that allowed residents to rent out an EV.

But Lam said there were many barriers to access, including using an app to reserve the car on a smartphone, language barriers, having a bank account to pay for the service, and the fear of using an unknown car. Hacienda CDC ultimately decided it was best to end the program until they could figure out a better way to educate the community and get people better access to EVs.

"So, there was just a multi-layer of hurdles that folks had to get through, which made it inaccessible," she said.

Down the line, Lam said Hacienda CDC hopes to bring back EVs for their residents to rent but will figure out different ways of doing so. Hacienda CDC also plans to install two charging stations at their newest building at Las Adelitas through their partnership with Forth, to remedy another issue people face – keeping their EV charged.



JR Anderson, program manager for Forth Mobility, views charging stations in Portland's Electric Avenue, Sept. 8, 2022. Anderson recently bought a 2022 Chevy Bolt and says it is one of the more affordable EVs, qualifying for both the federal and state rebates.

Rethink charging

People like Valarida go through hoops to be able to find the perfect time and rates to charge their cars and stay under budget. Some people can buy level 2 chargers for their homes, which can triple the amount of charge per hour depending on the charger, but they could cost several hundred dollars to thousands. For people like Valarida on a budget, buying both an EV and a new charger could be out of reach.

Other challenges emerge for people who live in apartment complexes and multi-dwelling housing like 36-year-old Monica Zazueta. She lives in low-income housing in Vancouver and needs to ensure her parking space is close to her apartment so that her charging cord can reach a power outlet. She said she tried asking her apartment managers for help and tried switching her parking spot, but the other person wasn't willing to give it up.

"We need charging stations in low-income housing communities," she said. "This should never happen to anyone again. This was such a horrible experience. I don't wish this upon anybody. That's totally going to hurt people from wanting to get an EV."

But using this method, known as the level 1 charging, is the slowest and least efficient way to charge an EV. Usually level 1 chargers get up to 10 miles of charge per hour, meaning it could take 24 hours or longer to get a full charge depending on the car's battery.

That's one of the issues the Oregon Department of Transportation is working on addressing. The agency is set to invest \$100 million to build out fast-charging infrastructure along the state's major roadways over the next five years.

ODOT spokesperson Matt Noble said about \$36 million will be focused on filling the gaps in disadvantaged communities and rural communities. He said \$4 million will go toward a new community EV charging rebate program that will reimburse entities up to 75% of the cost of buying and installing an EV charging station. That program is set to start next year.

That means apartment complexes like Zazueta's, or multiunit dwellings, local businesses, recreation areas or shopping centers can purchase charging stations and get money back. Noble said this is one of the barriers that needs to be addressed now so it doesn't snowball into larger problems.

"It's really about how can we help communities install charging where it traditionally hasn't been, especially in more rural parts of the state and also in our disadvantaged communities here in Oregon," he said.

Another way ODOT will be prioritizing disadvantaged communities is by using an interactive map of proposed charging stations. Noble said ODOT will not be building out the infrastructure but rather partner with private companies and ask them to prioritize the most desired and needed



JR Anderson helps operate Mobile Showcase events in rural and traditionally underserved communities.

locations first. The agency currently has an interactive map to use as a survey to show where Oregonians would like to see these chargers go. But Noble said he recognizes there is still more work to be done collectively to make sure EV charging is publicly available and serve the widest range of EV drivers. That includes making sure charging stations do not cater to just one type of EV charger or take one form of payment.

"That's bad and that's what we want to avoid," Noble said.

Another challenge is trying to solve the many different private charging companies with different chargers and applications for payment.

"There are at least a dozen different charging companies that operate public EV charging stations in Oregon," he said. "So that means they all have their own proprietary app that you can use to pay for the electricity with, which is for convenience for a lot of people but for some people that just doesn't work, or some people just don't want to have a dozen different apps on their phone depending on which station they happen to pull up to."

That's something Valarida would like to see changed as well. She said she has multiple apps on her phone to be able to access different charging stations. Right now, she's subscribed to an app that charges her \$25 a month to access that company's charging stations. When she can't find those specific stations, she spends about \$4 to \$10 a day to use another company's charging station.

In total, she said she spends a little over \$100 a month to charge her car. And although she is spending significantly less money to charge her car than she did fueling up with gas, she said it's a hassle to keep track of different prices, charging applications, subscriptions and plugs that would work with her car. She said she'd like to see a universal charging station that works with every EV and more charging stations that offer more fast charge ports that fit her car.

But despite the challenges and barriers, Valarida said she doesn't regret her decision.

"I love my EV," she said. "It has leather seats, heated seats, heated steering..."

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The Oregon Department of Transportation is set to invest \$100 million to build out fast-charging infrastructure along the state's major roadways over the next five years.



Ellen Valarida of Salem recently bought a used 2019 Nissan Leaf for \$35,000. Because of her income, she's qualified to receive a \$5,000 rebate through the Oregon Department of Environmental Quality's program.

COURTESY OF ELLEN VALARIDA



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—Eric Asimov The New York Times

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FOOD & AGRICULTURE

TOM BANSE

Oregon is home to a commercial seaweed aquaculture company which bypassed a bunch of the open water permitting hurdles by choosing to grow a reddish-brown seaweed called dulse.

Rising Tide: Pacific Northwest Could Soon Double Or Triple Its Small Number Of Seaweed Farms

There's a rising tide of interest in opening seaweed farms in the Pacific Northwest. If even half of the current applicants succeed, it would more than double the small number of commercial seaweed growing operations in Oregon and Washington state.

Commercial fisherman Riley Starks of Lummi Island is one of the aspiring seaweed farmers. He wants to branch out into growing nutritious sugar kelp for food, feed or fertilizer.

"There's many markets. One is culinary for restaurants," Starks said. "And then for agriculture, like cattle feed. They know that putting 3% seaweed in cattle feed will reduce methane by 80%."

"It benefits the whole area," Starks said, brimming with enthusiasm. He predicted that the cultivated kelp would provide shelter to small fish and counteract ocean acidification while it grew on lines anchored in the shallows of his home island at Legoe Bay.

Starks was hoping to open the second commercial seaweed farm in Washington waters, but after two and half years of trying he still hasn't navigated all the way through the federal, state and county permitting, tribal consultation and aquatic leasing process.

"The permit process has been very difficult because even though they want to streamline it, they haven't streamlined it," Starks said.

According to the Washington State Department of Natural Resources, there are now five prospective seaweed farmers with pending aquatic lease applications before the agency and another four more in the wings, for a total of nine in various stages of permitting. All of those proposals are located in the sheltered waters of Puget Sound.

A spokesman for DNR's aquatics division said the agency is being deliberate in its evaluation and seeking advice from others including the state of Alaska, which has more experience regulating this line of business.

"Because this is a new industry, we're doing our due diligence to assess the habitat, scientific and policy needs to safely





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Dulse is the common name for a seaweed that has hints of bacon taste when cooked.

and responsibly lease state-owned aquatic lands for seaweed aquaculture," said DNR's Joe Smillie in an email.

"We're kind of late to the party," observed Washington Sea Grant outreach specialist Meg Chadsey, who has been working for more than five years to facilitate the birth of a commercial seaweed industry in this region after seeing it start in New England and then take off in Alaska.

"I like the idea of starting slow and small and giving ourselves a chance to see if our hopes for what kelp and seaweed could do for us prove out and see if some of the things people are concerned about are truly problems or not," Chadsey said. "If they are, pause."

Chadsey said concerns she had heard include impacts on waterfront property owners, visual pollution and how marine creatures could potentially react to many new lines in the water.

Her fear is if those concerns stall the prospective new sea farms, "We're denying ourselves a really effective tool to support the health of Puget Sound."

Oregon is home to a commercial seaweed aquaculture company which bypassed a bunch of the open water permitting hurdles by choosing to grow a reddish-brown seaweed called dulse in tanks on land. Oregon Seaweed pumps saltwater from the nearby ocean to circulate through its large tanks at the ports of Bandon and Garibaldi.

The Oregon company was an outgrowth of Oregon State University research into seaweed varieties suitable for farming in the Northwest. When OSU announced its researchers had patented a "seaweed that tastes like bacon" in 2015, it created a minor sensation with headlines such as "The new, sustainable superfood," "the new kale," "the magical bacon unicorn of vegetables," or combined all in one: "Move Over, Kale: Dulse is the Superfood of the Future."

OSU Professor Chris Langdon said a Canadian company on Vancouver Island, Cascadia Seaweed, has since joined Oregon Seaweed in propagating the dulse strain that was identified by

Washington state's first commercial seaweed farm is also an outgrowth of scientific research. Blue Dot Sea Farms inherited an experimental permit originally issued to the 5-acre shellfish operation when its owners agreed to host experiments into the possible benefits of growing kelp there for climate change mitigation. The sea farm continues to grow kelp in combination with oysters on suspended lines in Hood Canal.

Blue Dot is now selling a line of puffed kelp snacks made from the sugar kelp it grows. The product is cleverly named Seacharrones, a play on the fried pork skin snack, chicharrones.

"What we're doing is we're taking our dried and powdered, rinsed kelp, we're mixing it with some rice and sorghum and then we're popping it into this curly snack food that has crisp, that has crunch," Travis Bettinson, Blue Dot Kitchen research and development director, said in an interview with Oregon Public Broadcasting. "It pairs really well with everyday items that people across the United States use, i.e., it pairs well with beer."

Some of the other aspiring Pacific Northwest seaweed farmers who have publicly described their plans are also focused on sugar kelp. A startup named Vashon Kelp Forest has identified a preferred site in Colvos Passage next to Vashon Island. A second Vashon Islander, Mike Spranger, also has designs on growing kelp, but in combination with shellfish, on a 10-acre lease nearby in Colvos Passage.



Tom Banse covers national news, business, science, public policy, Olympic sports and human-interest stories from across the Northwest. He reports from well-known and out-of-the-way places in the region where important, amusing, touching, or

outrageous events are unfolding. Tom's stories can be found online and heard on-air during "Morning Edition" and "All Things Considered" on NPR stations in Washington, Oregon, and Idaho.



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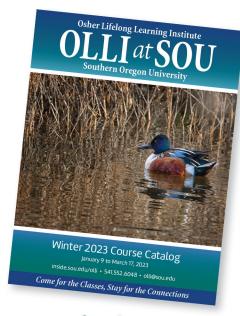
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WILDFIRE

ROMAN BATTAGLIA

Southern Oregon Wildfire Teams Deploy Drones That Shoot Flaming Ping-Pong Balls

ildland firefighters are always looking for new technology to make their jobs easier and safer. Firefighters are now using drones in their fight to protect communities.

Since Mid-August, firefighters have been battling the Rum Creek Fire in rough, mountainous terrain along the Rogue River in southwestern Oregon. Traditionally, teams use a combination of people on the ground and manned aircraft above to identify spot fires, where flying embers have sparked new fires outside the main fire's perimeter.

Traversing the thick brush up steep hills can be both exhausting and dangerous for firefighters. That's why a small four-man team is just south of the fire on Galice Road with technology that is being used more to help identify fires without the risk.

The pilots are launching a coffee-table-sized drone into the thick, smoky air above.

As the six-propeller aircraft flies up, it disappears into the smoke. The team turns towards a large TV inside a trailer, where they can see from the drone's cameras.

"It's got a really powerful infrared camera and so we can see where it's at," says Patrick Edwards, a pilot for the Interagency Unmanned Aircraft System program. "So we don't have to send humans in there to walk through the broken terrain."

The infrared camera detects heat signatures. As the drone crosses the Rogue River towards the Rum Creek Fire, hotspots appear in bright red on the screen.

Edwards says the camera isn't detailed enough for mapping, but it's a valuable tool to identify where firefighters should be prioritized.

Another benefit of this drone is catching what humans might miss. Edwards says the drone's camera can spot a fire as small as a dinner plate, something a team of firefighters on the ground might miss as they navigate difficult terrain.

The use of drones in fighting wildfires is relatively new. Edwards says it's really kicked off in the last three years.

"We don't have to send humans in there to walk through the broken terrain."

The four-person team in Oregon has assembled from around the country to pilot these drones. Edwards hails from the Everglades in Florida. Another pilot, Jordan Black, came from Tennessee. Black says there aren't enough pilots around the country to form dedicated companies yet.

"We're currently kinda scattered all over," Black says. "But moving forward I think it will probably be more cohesive groups that are going out."



Patrick Edwards points at the areas where they've ignited fires along the tops of ridges

The Interagency UAS program is composed of federal fire-fighting agencies, including the U.S. Forest Service, Department of the Interior and the U.S. Fish and Wildlife Service.

Black says firefighting agencies are recognizing the value of these drones.

"Last year there was a large push for trainings," he says. "And 10 to 12 trainings were completed with 10 to 20 students per training. So we're in the hundreds at this point."

These drones aren't used just to look at the fire from afar, they're also used to proactively start new fires, with flaming ping-pong balls.

"These lines right here, they're called ping-pong balls that we dropped into the woods to try to establish fire on these ridgelines," Edwards says, pointing to a map on the TV, where they've ignited fires along the tops of four ridges near the riverbank. "So they'll start backing down these drainages so it doesn't shoot up and take out timber."

If everything goes well, the controlled burns will prevent the fire from crossing the river.

Behind Edwards are several boxes of the "ping-pong balls" used to ignite the fires. The drone is fitted with a special machine that holds the balls, and injects them with ethylene glycol, triggering a chemical reaction.

"They're about yea big and they drop out of the aircraft gently," he explains. "And after about 30 seconds they ignite."

POTTERY SHOW & SALE

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November 18, 19, 20

Artwork shown is by: (left, from top) Nancy Y. Adams, Jennifer Hill, Bernadette DeLallo; (right) Peter Meyer.

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JPR News Focus: Wildfire

The controlled burns they started that morning caught successfully, and their goal was accomplished. Firefighters expected high winds shortly after the controlled burns took place, and because those hills had already burned, the fire never made it across the river.

Edwards says the drone itself can cost upwards of \$40,000, including the camera, the fire ignition machine and the drone itself. But when comparing that one-time cost to the value it brings in keeping people safe, he says, it's worth it.

"We're doing the IR [infrared], looking out here for spots," Edwards says. "Those guys that are supposed to be out here looking through the brush, looking for hot spots, they twist a knee, break a leg, hurt their back, they're out. It could be a lifelong injury."

Expect to see these drones become standard among the tools firefighters use in wildfires. As the drone safely returns to its landing pad, the team begins to pack up their equipment to head to the northern edge of the fire, where another supervisor has requested their help.

This article was originally published on September 13, 2022 at www.ijpr.org.

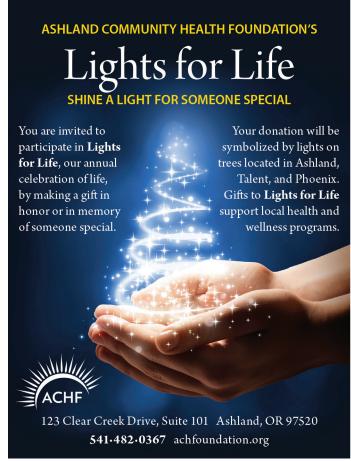


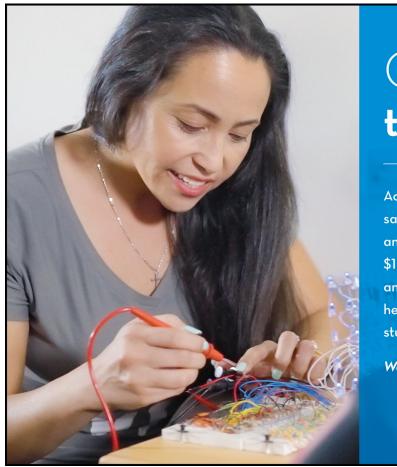
After graduating from Oregon State University, Roman Battaglia came to JPR as part of the Charles Snowden Program for Excellence in Journalism in 2019. He then joined Delaware Public Media as a Report For America fellow before returning to the west coast where he now serves as a regional reporter for JPR's award-winning news department.



A pilot gets ready to fly the drone for a mapping mission.







Connecting to Opportunity

Across the valley, RVTD helps people save money—like Maya. By riding the bus and not owning a car, Maya saves almost \$1,000 a month in gas, car payments, and insurance—enabling her to invest in her bright future as an RCC transfer student at Oregon Tech.

Way to go, Maya!





ERIK NEUMANN

It will help us better leverage the knowledge, experience, and eyes and ears of you, our audience, to help guide our reporting.

Journalism Is Not A Spectator Sport

n August I participated in an event called Putting Communities First in Southern Oregon's News and Civics Information Ecosystem. It was over Zoom and was hosted by the University of Oregon's Agora Journalism Center. The event was for journalists but also residents of Southern Oregon and the South Coast. It was meant to be a venue to talk about the state of local news from the perspective of both journalists and listeners. It was a chance for our audience to hear how we work and for us reporters to hear what people want more of.

During a breakout session in a Zoom room, a woman from Roseburg said she wanted someone at every city council meeting and water board meeting in her local community. Another participant said they wanted more watchdog and investigative reporting. I want those things too, but in a newsroom of six reporters, hosts and producers, two of whom are regularly out reporting in the community, it's a challenging thing to pull off. Add to that a broadcast region that spans the Klamath Basin, Redding, Coos Bay, Humboldt, and north to Eugene. That's a lot of public meetings. But, talking with the Roseburg resident afterwards, I was reminded that maybe there is a way to tackle this yawning gap and make our local journalism go farther. That's where you come in.

I can offer one solution to address this problem. Now, on the right side of the JPR website, you'll see a light purple box with the words: "Help shape JPR's coverage of Southern Oregon and Northern California." Clicking on an orange button

will take you to a page where you can send story tips to JPR reporters and the Jefferson Exchange, read reporters' bios and their work, and get our individual contact information.

What will this do? First, my hope is it

Help shape JPR's coverage of Southern Oregon and Northern California.

Reporters at Jefferson Public Radio

Here's How

want to hear from you.

will help us better leverage the knowledge, experience, and eyes and ears of you, our audience, to help guide our reporting. Is there an important issue coming up at your country commission.

sioners or board of supervisors' meeting? Is there an innovative project in your community that deserves attention? Or is there something that doesn't quite smell right going on in your town that warrants an investigation?

We're living in the age of social media, when everyone can be a publisher. The Pulitzer Prize-winning *New York Times* reporter David Fahrenthold says he thinks of himself and his reporting method as that of a blue whale—consuming huge amounts of information and filtering out small, interesting pieces along the way. Now, you can use JPR's tip website to help us do the same.

Secondly, I hope this kind of audience-centric reporting will help build trust in local communities. It's a chance for us to better cover the interesting and newsworthy stories that might otherwise go unnoticed in Roseburg, Crescent City, Chiloquin, Tulelake and areas in between.

Your tips will help us keep listeners informed and will make our work better. Help us investigate.

POST SCRIPT: Producing good journalism often comes down to resources. In the most basic terms, money helps us retain staff, build reporters' skills, and physically get out into the field to do interviews. JPR just finished our fall fund drive. Thank you to everyone who contributed for helping us produce the news in this region.



JPR's Erik Neumann is JPR's interim news director.



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Above: (Top) Mel Prest, "BURST", 2020, Acrylic and fluorescent acrylic on wood panel, 60x60x2 inches (Bottom) Freddy Chandra, "Haze", 2016, Airbrushed acrylic pigments, UV-resistant resin and urethane varnish on cast acrylic



We program the algorithms but then the algorithms reprogram us.

Tracking Ourselves To Death

e've become obsessed with tracking everything. Maybe not all of us, but most of us likely track at least one or more of the following: steps per day, body weight, caloric intake, exercise routine, hours worked, sleep.

We have apps on our smartphones and tracking devices shackled to our wrists 24/7/365 for these purposes. Every movement, every action, becomes a data point that the tracking software algorithms can use to create graphs, generate alerts, award achievement badges, or notify chosen friends that we either crushed our daily goals or failed miserably.

This burgeoning obsession with self-tracking has come to be referred to as the "quantified self movement", which, according to the website quantifiedself.com, promises to help us achieve "self knowledge through numbers".

But this trackpocalypse goes far beyond the "quantified self movement". It permeates all our modern digital systems and touches every aspect of our daily life.

Social media platforms track your engagement right down to the minutiae of how long you watched a video before moving on. Credit card companies track what you purchase then aggregate that data and sell it to other companies for the purpose of generating targeted advertising. Amazon tracks every click you make, its algorithms working tirelessly in the background to herd you toward the next purchase based on both historical and real-time data. If you use the Google search engine, then Google's tracking algorithms probably know more about your habits, hopes, and desires than you do. DoorDash knows what you eat and when. Uber knows where you've been. Netflix tells you what to watch next.

Our global financial systems are tracking all stock transactions in real time, every slight fluctuation in gas and oil prices or currency exchange rates. What you pay at the pump or for bread in the grocery store is fluctuating in real time as all the variables that affect cost are tracked and analyzed by algorithms, which have increasingly been granted permission to make changes to prices and values without any human oversight or approval.

World-renowned management consultant Peter Drucker once said, "You can't improve what you don't measure." This is true in business when it comes to key performance indicators such as revenue growth, customer retention, cost of goods sold, etc. Key performance indicators vary from business to business but any business that doesn't identify and measure them on an ongoing basis is going to eventually fail.

But not can be objectively and effectively measured. Take, for example, the current business trend of "worker productivity tracking" following the exodus of workers from corporate offices to remote home offices during COVID-19 shutdowns. Managers felt they had lost control of worker oversight and, as is often the case, they turned to technology to solve the perceived control problem.

According to a recent report in the New York Times, "In lower-paying jobs, the monitoring [of worker productivity] is already ubiquitous... Eight of the 10 largest private U.S. employers track the productivity metrics of individual workers... Now digital productivity monitoring is also spreading among white-collar jobs and roles that require graduate degrees. Many employees, whether working remotely or in person, are subject to trackers, scores, 'idle' buttons, or just quiet, constantly accumulating records. Pauses can lead to penalties, from lost pay to lost jobs."

The outcome of worker productivity tracking using digital systems is not surprising. Workers find it "demoralizing", "humiliating, and "toxic".

"But the most urgent complaint, spanning industries and incomes," reported The Times, "is that the working world's new clocks are just wrong: inept at capturing offline activity, unreliable at assessing hard-to-quantify tasks and prone to undermining the work itself."

Turns out that when you turn over the management of humans to computers, the computers will treat the humans like they too are just software and hardware. A worker productivity tracking algorithm doesn't care if you were up all night with a crying baby or that you're going through a tumultuous divorce or any number of other uniquely human experiences that can directly impact job performance. Algorithms are designed to optimize not sympathize.

A world in which digital tracking systems are increasingly ubiquitous and invasive, will trend toward humans being treated less like humans and more like robots. I've written the following in this space before and it bears repeating: we program the algorithms but then the algorithms reprogram us.

We have entered a precarious era in which our technologies are no longer inert and impartial tools. We've built complex artificial intelligence systems that utilize machine learning algorithms to rapidly "learn" from the deluge of data fed into them.

If used wisely, digital tracking systems can be beneficial to individuals and to society. If not used wisely, however, the only metric we'll ultimately be tracking is our own death, the one in which humanity is slowly transformed into robots with no heart, no spirit, and no freewill-slaves to the very machines and systems we've built.



Scott Dewing is a technologist, teacher, and writer. He lives in the State of Jefferson where he uses apps to track the air quality index (AQI) and his body mass index (BMI).

Classics & News Service



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Monday through Friday

5:00am Morning Edition 7:00am First Concert 12:00pm Siskiyou Music Hall 4:00pm All Things Considered

6:30pm The Daily

7:00pm **Exploring Music** 8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition 8:00am First Concert 10:00am WFMT Opera Series 2:00pm Played in Oregon The Chamber Music 3:00pm Society of Lincoln Center 4:00pm All Things Considered 5:00pm New York Philharmonic State Farm Music Hall 7:00pm

Sunday

5:00am Weekend Edition 9:00am Millennium of Music 10:00am Sunday Baroque 12:00pm American Landscapes

1:00pm Fiesta!

2:00pm Performance Today Weekend

4:00pm All Things Considered

5:00pm Chicago Symphony Orchestra

7:00pm Gameplay

COOS BAY

8:00pm State Farm Music Hall

KZBY 90.5 FM

KLMF 88.5 FM

Stations

KSOR 90.1 FM **ASHLAND**

KSRG 88.3 FM ASHI AND

KSRS 91.5 FM ROSEBURG **KNYR** 91.3 FM

YRFKA **KOOZ** 94.1 FM

KLAMATH FALLS

KNHT 102.5 FM MYRTLE POINT/COOS BAY RIO DELL/EUREKA

KLDD 91.9 FM MT. SHASTA

KHEC 91.1 FM CRESCENT CITY

KWCA 101.1 FM REDDING

Mendocino 101.9 FM

Translators

Big Bend 91.3 FM **Brookings** 101.7 FM Burney 90.9 FM

Camas Valley 88.7 FM Canyonville 91.9 FM Cave Junction 89.5 FM Chiloquin 91.7 FM Coquille 88.1 FM

Coos Bay 90.5 FM / 89.1 FM

Etna / Ft. Jones 91.1 FM Gasquet 89.1 FM Gold Beach 91.5 FM

Grants Pass 101.5 FM Happy Camp 91.9 FM Lakeview 89.5 FM

Langlois, Sixes 91.3 FM LaPine/Beaver Marsh

89.1 FM

Lincoln 88.7 FM

Port Orford 90.5 FM

Weed 89.5 FM

WFMT Radio Network Opera Series

Nov 5 - L'Amant anonyme by Joseph Bologne

Nov 12 - Roméo et Juliette by Charles Gounod

Nov 19 – *Don Pasquale* by Gaetano Donizetti

Nov 26- Falstaff by Giuseppe Verdi

Dec 3 - L'Elisir D'Amore by Gaetano Donizetti

Metropolitan Opera

Dec 10 - The Hours by Kevin Puts

Dec 17 - Rigoletto by Giuseppe Verdi

Dec 24 – *The Magic Flute* (In English) by Wolfgang Amadeus Mozart



A scene from L'Amant anonyme

Rhythm & News Service



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Monday through Friday

5:00am Morning Edition 9:00am Open Air

3:00pm Q

4:00pm All Things Considered

World Café 6:00pm Undercurrents 8:00pm World Café 3:00am

Saturday

5:00am Weekend Edition Wait Wait...Don't Tell Me! 9:00am

10:00am Radiolab

11:00am Snap Judgement

12:00pm E-Town

Mountain Stage 1:00pm

Folk Alley 3:00pm

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm The Retro Cocktail Hour 9:00pm The Retro Lounge 10:00pm Late Night Blues 12:00am Undercurrents

Sunday

5:00am Weekend Edition TED Radio Hour 9:00am 10:00am This American Life 11:00am The Moth Radio Hour 12:00pm Jazz Sunday 2:00pm American Routes 4:00pm Sound Opinions 5:00pm All Things Considered 6:00pm The Folk Show

9:00pm Woodsongs

10:00pm The Midnight Special 12:00pm Mountain Stage 1:00am Undercurrents

Stations

KSMF 89.1 FM ASHLAND

KSBA 88.5 FM **COOS BAY**

KSKF 90.9 FM KLAMATH FALLS

KNCA 89.7 FM **BURNEY/REDDING**

KNSQ 88.1 FM MT SHASTA

KVYA 91.5 FM CEDARVILLE/ SURPRISE VALLEY

Translators

Callahan/Ft Jones 89.1 FM Cave Junction 90.9 FM

Grants Pass 97.5 FM Port Orford 89.3 FM Roseburg 91.9 FM Yreka 89.3 FM

News & Information Service



Monday through Friday

5:00am BBC World Service

7:00am 1A

The Jefferson Exchange 8:00am

The Takeaway 10:00am Here & Now 11:00am 1:00pm **BBC** News Hour

1:30pm The Daily

2:00pm Think

3:00pm Fresh Air

4:00pm PRI's The World

5:00pm On Point

6:00pm 1A

7:00pm Fresh Air (repeat)

8:00pm The Jefferson Exchange

(repeat of 8am broadcast)

10:00pm **BBC World Service**

Saturday

5:00am BBC World Service 7:00am Inside Europe

SHASTA LAKE CITY/

REDDING

8:00am Day 6

9:00am Freakonomics Radio 10:00am Planet Money 11:00am Hidden Brain 12:00pm Living on Earth 1:00pm Science Friday

To the Best of Our Knowledge 3:00pm

Politics with Amy Walter 5:00pm 6:00pm Selected Shorts

7:00pm **BBC** World Service

Sunday

BBC World Service 5:00am On The Media 8:00am 9:00am Throughline 10:00am Reveal

11:00am This American Life

12:00pm **TED Radio Hour** The New Yorker Radio Hour

Fresh Air Weekend 3:00pm Milk Street Radio 4:00pm Travel with Rick Steves

5:00pm To the Best of Our Knowledge

7:00pm BBC World Service

Stations

KSJK AM 1230 TAI FNT

KAGI AM 930 **GRANTS PASS**

KTBR AM 950 **ROSEBURG**

KRVM AM 1280 **EUGENE**

KSYC 103.9 FM YREKA

KHWA 102.3 FM KJPR AM 1330 MT. SHASTA/WEED

KPMO AM 1300 MENDOCINO

KNHM 91.5 FM BAYSIDE/EUREKA

Translators

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RACE &

RACHEL TREISMAN

Users can click on labels across the Americas and around other parts of the globe—or type a specific city, state or zip code into the search box— to see which Indigenous tribes lived where.

Which Indigenous Lands Are You On? This Map Will Show You

resident Biden became the first president to officially recognize Indigenous Peoples' Day in 2021, and did so again this year. It falls on the same day as Columbus Day, which was established by Italian American groups to celebrate their heritage and to acknowledge the mistreatment of the immigrant group in the U.S.

Indigenous Peoples' Day is a time of reflection, recognition and celebration of the role Native people have played in U.S. history, as NPR has reported. One way to learn about Indigenous history year-round – is to learn which Native lands you live on.

Acknowledging an area's original inhabitants and stewards is a valuable process, albeit a complex one, as the National Museum of the American Indian explains. The museum suggests reaching out to local Indigenous communities for guidance involving formal land acknowledgements, which can be offered at the start of public and private gatherings.

Many places in the Americas have been home to different Native Nations over time, and many Indigenous people no longer live on lands to which they have ancestral ties," the museum says. "Even so, Native Nations, communities, families, and individuals today sustain their sense of belonging to ancestral homelands and protect these connections through Indigenous languages, oral traditions, ceremonies, and other forms of cultural expression."



A screenshot of a portion of the interactive map from Native Land Digital shows which Native territories have inhabited different regions of the Americas, based on a variety of historical and Indigenous sources.

NPR News Focus: Race & Ethnicity

Continued from previous page

This map's creators want it to convey more than borders

Native Land Digital, an Indigenous-led nonprofit based in Canada, is working to facilitate such conversations and document this history including by putting together a searchable map of Native territories, languages and treaties.

Users can click on labels across the Americas and around other parts of the globe — or type a specific city, state or zip code into the search box — to see which Indigenous tribes lived where. You can zoom in or out, as well as choose to apply "settler labels" to see how the map corresponds with contemporary state lines. Clicking on the name of each nation brings up links for related reading.

The map is available on the organization's website and on iOS and Android mobile apps. Native Land Digital also publishes resources to go with the map, including a teacher's guide and a territory acknowledgement generator.

The nonprofit says it aims to improve the relationship of people – both Indigenous and non-Indigenous – with the history and sacredness of the land around them. That involves "acknowledging and righting the wrongs of history."

"We hope to inspire people to gain a better understanding of themselves, their ancestors, and the world they live in, so that we can all move forward into a better future," it says.

The map itself is "more than a flat picture," as the nonprofit explains, pointing out that land is sacred to everyone regardless of how consciously they appreciate it.

"In reality, we know that the land is not something to be exploited and 'owned,' but something to be honoured and treasured," it says. "However, because of the complexities of history, the kind of mapping we undertake is an important exercise, insofar as it brings an awareness of the real lived history of Indigenous peoples and nations in a long era of colonialism."

Mapping tribal lands comes with challenges

The nonprofit acknowledges the many logistical and ethical questions that come with mapping Indigenous territories. Those range from defining "Indigenous" across time and space to engaging with those communities so they can "represent themselves and their histories on their own terms."

Native Land Digital aims to use at least two valid sources (including oral history, written documents or "maps sketched by people deemed to be reasonable authorities") when updating the map, and says in cases of conflicting maps it generally errs on the side of being "more expansive."

It cautions that the map does not represent definitive or legal boundaries of any Indigenous nations, and is a work in progress with many community contributions.

"We ... encourage people to treat these maps as a starting point and to do their own research in engaging with communities and history themselves," the group says.

The map has already made an impact

Native-Land.ca was created in 2015, and the organization was incorporated as a nonprofit in 2018. The group says it's found over the years that its maps have made a direct impact on peoples' lives.

That's been true of Indigenous people, who have been glad to see their nation mapped or surprised to see how large their traditional territories look on a standard Western map, as well as non-Indigenous people who may be "for the first time, encountering the depth, breadth and complexity of Indigenous history on the land."

"Some people may be made uncomfortable by the new information and history the map brings forth," the nonprofit adds. "But we are secure in knowing that truth is the best teacher, and we hope to provide the best information we can to help people come to their own conclusions about themselves and their place in the modern world."



Rachel Treisman (she/her) is a writer and editor for the *Morning Edition* live blog, which she helped launch in early 2021.



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Tillamook-based Near Space Corporation has made its name with high-altitude balloons — testing equipment for space agencies around the world on the coast and in Central Oregon.

High-Altitude Balloons Over Oregon Bring Search For Life On Mars One Step Closer

's an icy fall morning at the Madras Airport. In the distance, Mount Jefferson is pink with dawn light.

A crew led by Vic Rogers from Near Space Corporation has been working all night preparing for inflation.

"We're gonna clear the hose," he shouts to his team over the rumble of the truck stacked with helium tanks. "I'm just gonna run a little gas just to get the dirt, bugs or whatever out of the line."

With a low hiss, the line is cleared.

Off to one side, Near Space President Kevin Tucker braces himself with a large air hose on the tarmac.

"We're about ready to start inflation. We'll start running helium – it runs up the inflation tub and will start inflating the main bubble of the balloon," he says.

The low hiss comes again, then a loud whine as the airflow increases. The translucent white top of the balloon billows and eventually pulls off the ground, anchored to a winch on a trailer.

This isn't a kid's balloon. It's not even a hot air balloon. The balloon Tucker is helping to inflate is about 500 feet, close to

50 stories high. It will only be partially filled, because the gas inside will expand as it rises.

"Every 10,000 feet, that volume doubles. So the balloon that started looking kind of like a somewhat not very full bag, once it's up at 100,000 ft, looks like a stretched-out balloon," Tucker says.

This massive balloon will carry precious cargo from the European Space Agency, ESA, into the stratosphere to test the parachute of a new Mars rover.

Unlikely Oregon

When you think of the aerospace industry and science, Oregon probably doesn't pop to mind. Instead, you may think about Boeing in Washington, NASA in Florida or Texas, or maybe even SpaceX in California.

But Oregon has a long history of making space exploration possible – mostly by serving as the testing ground for new equipment and aircraft destined for the stars.



The Near Space Corporation crew manages the upper portion of the high-altitude balloon at the Madras Airport.

Down To Earth

Continued from previous page



Months ahead of launch, each balloon is hand assembled and tested at Near Space Corporation's headquarters in Tillamook.

Tillamook-based Near Space Corporation has made its name with high-altitude balloons – testing equipment for space agencies around the world on the coast and in Central Oregon.

"One of the things that I think people find the most interesting, odd to believe, is that that's a team that's here in Tillamook, Oregon," Tucker said.

ESA's ExoMars mission is the focus of this round of tests. The mission's goal is to answer the question: Has there ever been life on Mars?

"I remember I was a kid and I was watching the Viking mission and waiting to hear about the Martians, the yellow-green characters that never came," said Thierry Blancquaert, ExoMars project team leader.

If there is life on Mars, it will likely be more microbe than Martian. ESA's Mars rover will use a drill to look for evidence of life below ground.

"When looking at the evolution of the planets, looking at Mars will probably tell us quite some interesting things about the possible evolution, even of the Earth," he said.

But before the rover can go to work, the module must first land safely on the planet's surface.

It will do this using a series of breaking maneuvers that include one of the largest parachutes ever deployed.

That parachute will have to handle 12-14 tons of force when it's deployed, and this force can cause serious problems.

"This parachute is made of a very thin nylon ... and when you pull nylon from a Kevlar bag at very high velocities, then there is the risk of searing the fabric material of the parachute," Blancquaert said.

This happened during previous tests, resulting in large tears in the parachute. It's something the European testing crew will be looking for this time around.

Central Oregon is a near-perfect place for this kind of parachute testing because of its remoteness and relatively consistent weather, all good things when you're trying to send a giant balloon and a test module more than 100 thousand feet up.

"That's almost 25 miles straight up. So we're really high. We're outside of 99.9% of Earth's atmosphere," Tucker said.

Going high is key. Mars doesn't have nearly the density of atmosphere as we have here on Earth. So to replicate the conditions a parachute will face on Mars, it will need to release where Earth's atmosphere is thin.

"Balloons are...an elegant way to get to the altitudes we need," he said.

More than just a balloon

Before the high-altitude balloons ever make their debut over the high desert, they're constructed and tested at Near Space Corporations' headquarters in Tillamook.

The balloons are made of a strong, sheer plastic-y material, like cling wrap on steroids. Long panels of the material, called "gores" in the business, are fused together on narrow tables that stretch hundreds of feet long.

The seams are tested at the beginning and end of each manufacturing day for strength and durability by Amanda Knutson, the quality lead aerospace engineer at NSC and technician Stan Richmond.

"It's a pass-fail criteria," Knutson says. "We pull them to failure. They're destructive tests."

The "pull test" is just that. There's a machine in the test lab – rather unimaginatively called a "constant rate of extension machine" – that grabs onto two gore sections that are fused in the middle.

Richmond loads the sample.

"Ok, let's see what happens," he says. "Cross your fingers – I always do!"

The two arms begin to pull and the gore material narrows like a rubber band as it stretches out. It stretches to 10 times the original length, then 20. After just a few seconds, the tension of anticipation is like filling an over-full balloon, knowing it'll pop any moment.

But it takes a full minute for the sample to give way with a satisfying "SNAP." And when it does, it's not the seam that separates, it's the gore itself.

"That's a successful test," Richmond says. "That's what we hope for, that the seal is actually stronger than the material around it."

Go for launch

Out in Madras, launch time has arrived. The helium lines are disconnected and moved out of the way.

Vic Rogers runs around doing last-minute checks, clearing the runway of all but the most essential crew. Everything seems quiet and still. He signals the release.

The massive balloon rises, billowing audibly with surprising volume. It pulls the unfilled lower envelope and connection lines up with it. A slight breeze blows it down the runway over the top of a crane truck holding the payload suspended a few feet off the ground.

In perfect coordination, the balloon pulls all the slack out of the line and the crane releases the module. It doesn't even touch the runway.



An inflation tube runs helium into the upper section of the balloon.

The sheer-white balloon picks up speed as it rises into the winter-blue sky.

The communications crew at the airport tracks the balloon's flight, giving regular status updates over the radio.

"Current ascent rate is 1,080 feet per minute," it crackles.

The balloon shrinks into the distance as the winds carry it southeast across the high desert.

Go get it

As the communications crew at the airport tracks the balloon's flight, another team on the ground about two hours downwind picks up the trail.

"It's coming this way. I got it here on a map. It's east of Prineville, not too far from the Ochocos," reports Jake Young, recovery team lead for NSC.

His job is to track down and recover the parachute and module in the desert and then eventually the deflated balloon.

"When we terminate the flight, the pieces will come apart and we'll be able to track each piece as they separate," Young says.

The team is holding on the side of a rural road, waiting for the balloon to reach the target height. They don't want anything they send up to come down on private property. And if the balloon rises too fast or too slow, it could drastically change where the pieces land, meaning Young's crew has to stay nimble.

"Fluid," Young corrects. "I think that's the next level up from nimble."

The balloon finally comes into view, a white speck in the far distance.

"We have FAA approval," Young's radio barks. "One minute to release."

"Sending payload fire now."

Rough road to recovery

The ESA module comes down five miles from the closest road, so the recovery crew loads into four ATVs and hits the rough open trail across the desert.

The dirt track is bumpy and sloppy, with ice in the ruts. The crew passes through cattle fences and near cows grazing on the open range.

A spotter plane overhead is directing Young to the parachute's location. He stops the convoy to brief the rest of the team.

"This is the fun part!" yells over the engine noise. "I'll lead because I got coms with the airplane. He's walking us on ... I'm hoping it's between us and those trees."

A stand of juniper covers a hill in the distance, raising fears of a difficult extraction from both the Near Space and European

"What we're hoping to find is a nice pristine parachute, and the test vehicle that's intact and some good data," says Joe Lynch, an engineer with ESA contractor Vorticity Systems.

The parachute ends up in an open sagebrush area.

"It's good in a sense that you've got low scrub. It's not in the trees. So that's a plus," Young says. "But in a perfect world, it would have been closer to a paved road."

The European team wastes no time documenting the condition of the parachute, which is tangled in the groundcover. The module itself is intact.

"Nice to see it in one piece," Lynch says as he snaps photos of the rig.

There are no obvious signs of damage on the parachute, but they won't know for sure until they get back to Europe where every inch of the massive parachute will be examined.

"It's the best part of two days. It's a lot of fabric to inspect," he says.

The results will have broad implications for ESA's ExoMars mission, which was initially scheduled to launch in September 2022 in partnership with Roscosmos, the Russian space agency. But that launch date has been suspended because of EU sanctions against Russia issued after the invasion of Ukraine and Russia's withdrawal from international space operations.

On the ground, the recovery team carefully untangles and rolls up the parachute. They pack it into a sack and strap it to the top of the module. And they get a short break waiting for the helicopter to come in and airlift the precious cargo back to civilization.

The high-altitude test will soon be approaching the 24-hour mark, and there's still more clean-up work ahead. But at the end of a long day, Kevin Tucker and his team know the parachute model that will be key to the next Mars mission, had to land in Oregon first.

"You're gonna fly something that weighs a ton or so through the airspace and then bring it all back to Earth and go get it... that's all done, everyone's back, that becomes a really good night's sleep after that."



Jes Burns is a science reporter and producer for OPB's Science &





Photo: Richard Jacqout

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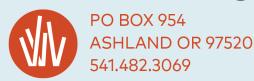
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MONEY

BILL CHAPPELL

Every summer, demand for CO₂ skyrockets because people want more beverages.

Your Beer Needs Carbon Dioxide, But The Price Skyrocketed Over The Summer

arbon dioxide has no taste, no odor, and no color – but it's a vital ingredient in the beer business, from putting frothy bubbles in brews to blocking oxidization that makes beer taste stale.

But brewers are now worried that a carbon dioxide shortage could force production cuts and price hikes. It's the latest threat to an industry that's been whipsawed by the COVID-19 pandemic.

"We've talked to our supplier, and our supplier basically told us they were not taking on any new clients to make sure that their long-term clients have a steady supply of CO2," Bryan Van Den Oever of Red Bear Brewing in Washington, D.C., told NPR's Morning Edition.

Beer makers have dealt with carbon dioxide shortages and price hikes for much of the pandemic, similar to higher costs for aluminum cans and cardboard. But as of August, brewers' carbon dioxide costs had spiked more sharply than any other "input" cost in recent months, according to a graph shared by Bart Watson, chief economist for the Brewers Association.

And experts believe carbon dioxide will become more scarce as fall begins.

3 factors are driving the shortage, an industry expert says

Three main factors are behind what Paul Pflieger, communications director of the Compressed Gas Association trade group, calls "CO2 tightness." Two of them have to do with how carbon dioxide is produced: It's a byproduct of other processes, such as ammonia and ethanol production.

But this fall, ammonia plants are undergoing scheduled maintenance shutdowns that will keep them from producing carbon dioxide, Pflieger said. Similarly, many ethanol plants that went offline during the pandemic haven't resumed operations. And then there's the weather: The beverage industry accounts for 14% of U.S. carbon dioxide, but demand soars across the board when it's hot.

"Every summer, demand for CO2 skyrockets because people want more beverages," and dry ice (the solid form of carbon dioxide) is used more, Pflieger told NPR. "The record heat that we're seeing in this country and around the world is making this worse."

Pflieger says his association's members are working hard to fulfill customers' orders. But he also warns that the situation will persist for weeks to come.



"We anticipate things to start reaching some normalcy in the next 30 to 60 days," he said.

Brewers face tough choices to balance costs

The shortage is more dire in some regions than others, and some of the worst pain is being felt by small craft brewers. In Massachusetts, Night Shift Brewing said this summer that it would halt most production at its base in Everett, where it's been making beer for the past decade.

"Last week, we learned that our CO2 supply has been cut for the foreseeable future, possibly more than a year until we get more," the company said.

Night Shift will rely on contract brewers – facilities that make beer on a larger scale – to keep the majority of its beers flowing, as member station WBUR reported.

The shortage is hitting craft beer brewers after the pandemic forced many of them to survive by boosting canning operations and taproom sales. But adding taps and cans also makes brewers more reliant on a steady supply of carbon dioxide tanks. And as the Good Beer Hunting site notes, craft brewers were already facing momentum to raise prices this fall, due to rampant inflation.

The carbon dioxide shortage hits at a particularly bad time

Even before the pandemic, carbon dioxide was prone to supply snags. When disruptions ripple through those indus-



NPR News Focus: Money

tries, they can have a direct effect on carbon dioxide, sending tremors through the beer sector.

Carbon dioxide is also collected at sites like Jackson Dome, part of an extinct volcano that lies nearly 3,000 feet beneath Mississippi's capital city. But a contamination problem emerged there this year, putting another kink in the supply chain.

Carbon dioxide is a natural byproduct of brewing, from heating mash and boiling wort to the fermentation process. Some brewers use specialty equipment to capture the gas and reuse it, but small brewers might lack the resources and scale to make that feasible. And most of those efforts have focused on cutting emissions and reducing costs, rather than serving as a sole source of carbon dioxide.



Bill Chappell is a writer, reporter and editor, and a leader on NPR's flagship digital news team. He has frequently contributed to NPR's audio and social media platforms, including hosting dozens of live shows online.

Vehicle Donation PROGRAM

Theadore Scuitto, Grants Pass · 1978 Ford F-150

"I remember driving with my dad... we were coming back [to Talent] from Jacksonville and he was talking about needing a truck. We drove by this [1978 Ford F-150] with a for-sale sign and he said 'Something like that' ... and came back later to buy it. In 1999 he started building a house in the mountains above Talent and needed a truck to haul materials. It was 20-year project designed and mostly built by himself with the help of 3



generations of family who - by the way - all listen to JPR. It was a big two-story house on a full basement... all concrete and steel. There was a lot of material being hauled. [My father] wanted to donate it to JPR. Whenever I'm driving around, I have JPR on the radio too. And it's always playing in the house."

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JON HAMILTON

Another advantage of the new approach is that the antidepressant effects would occur within hours of taking the drug, and might last a year or more.

These LSD-Based Drugs Seem To Help Mice With Anxiety And Depression — Without The Trip

rugs like magic mushrooms and LSD can act as powerful and long-lasting antidepressants. But they also tend to produce mind-bending side-effects that limit their use.

Now, scientists report in the journal *Nature* that they have created drugs based on LSD that seem to relieve anxiety and depression - in mice - without inducing the usual hallucinations.

"We found our compounds had essentially the same antidepressant activity as psychedelic drugs," says Dr. Bryan Roth, an author of the study and a professor of pharmacology at UNC Chapel Hill School of Medicine. But, he says, "they had no psychedelic drug-like actions at all."

The discovery could eventually lead to medications for depression and anxiety that work better, work faster, have fewer side effects, and last longer.

The success is just the latest involving tripless versions of psychedelic drugs. One previous effort created a hallucination-free variant of ibogaine, which is made from the root bark of a shrubby plant native to Central Africa known as the iboga

"It's very encouraging to see multiple groups approach this problem in different ways and come up with very similar solutions," says David E. Olson, a chemical neuroscientist at the University of California, Davis, who led the ibogaine project.

An unexpected find

The new drug comes from a large team of scientists who did not start out looking for an antidepressant.

They had been building a virtual library of 75 million molecules that include an unusual structure found in a number of drugs, including the psychedelics psilocybin and LSD, a migraine drug (ergotamine), and cancer drugs including vincris-

The team decided to focus on molecules that affect the brain's serotonin system, which is involved in regulating a person's mood. But they still weren't looking for an antidepressant.

Roth recalls that during one meeting, someone asked, "What are we looking for here anyway? And I said, well, if nothing else, we'll have the world's greatest psychedelic drugs."

As their work progressed, though, the team realized that other researchers were showing that the psychedelic drug psilocybin could relieve depression in people. And the effects could last a year or more, perhaps because the drug was helping the brain rewire in a way that was less prone to depression.

"There [were] really interesting reports about people getting great results out of this after just a few doses," says Brian



A drug based off of psychedelic LSD appears to relieve depression and anxiety in mice, but without the hallucinogenic side effects.

Shoichet, an author of the study and a professor in the pharmaceutical chemistry department at the University of California, San Francisco.

So the team began refining their search to find molecules in their library that might act the same way.

Ultimately, they selected two.

"They had the best properties," Shoichet says. "They were the most potent, and when you gave them to a mouse, they got into the brain at the highest concentrations."

The two molecules were also "extremely effective" at relieving symptoms of depression in mice, Roth says.

How to tell when a mouse is tripping

Scientists have shown that a depressed mouse tends to give up quickly when placed in an uncomfortable situation, like being dangled from its tail. But the same mouse will keep struggling if it gets an antidepressant drug like Prozac, ketamine, or psilocybin.

Mice also kept struggling when they got the experimental molecules.

But they didn't exhibit any signs of a psychedelic experience, which typically causes a mouse to twitch its nose in a distinctive way. "We were surprised to see that," Roth says.

The team says it needs to refine these new molecules before they can be tried in people. One reason is that they appear to mimic LSD's ability to increase heart rate and raise blood pressure.

NPR News Focus: Health

Continued from previous page

But if the approach works, it could overcome a major obstacle to using psychedelic drugs to treat depression.

Currently, treatment with a psychedelic requires medical supervision and a therapist to guide a patient through their hallucinatory experience.

That's an impractical way to treat millions of people with depression, Shoichet says.

"Society would like a molecule that you can get prescribed and just take and you don't need a guided tour for your trip," he says.

Another advantage of the new approach is that the antidepressant effects would occur within hours of taking the drug, and might last a year or more. Drugs like Prozac and Zoloft often take weeks to work, and must be taken every day.

Drugs based on psychedelics "take us a step closer to a cure, rather than simply treating disease symptoms," Olsen says.

Jon Hamilton is a correspondent for NPR's Science Desk. Currently he focuses on neuroscience and health risks.



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THEATRE

BILAL QURESHI

The cessation of theater in March 2020 and an indeterminate return date meant Garrett had to focus on the theater's survival.

Oregon Shakespeare Festival Focuses On Expansion — But Is Not Without Its Critics

After two years of pandemic closures, audiences are back at the Oregon Shakespeare Festival. Founded in 1935, it is one of the oldest and largest non-profit theaters in the country.

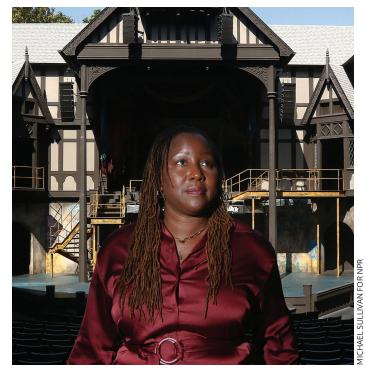
But things aren't the same as they were during the pre-pandemic 2019 season. The audience now wears masks even during outdoor performances, and vaccinations are required. Like most theaters across the country, the audience is diminished; less than 50% have returned to OSF's reopened stages. Throughout this season, several performances on those stages have been canceled due to smoke from Oregon's wildfires and COVID-19 outbreaks. And most importantly, new artistic director Nataki Garrett has programmed her first full season.

"Recovery season," as Garrett calls it, includes Shake-speare stalwarts like *The Tempest*, but with a diverse cast, and *King John*, which in this production is an all-female and nonbinary cast performing a story about male power in imperial Europe. The season also includes a new play by MacArthur Prize-winning playwright Dominique Morisseau called *Confederates*, commissioned by OSF in collaboration with St. Paulse Penumbra Theater. It is a story about the way American history haunts the lives of Black women, showing the parallels between two women who live a century apart; one in a slave cabin during the Civil War and one on a contemporary college campus.

"I guess I was expecting a theater company on crutches," Shakespeare scholar Daniel Pollack-Pelzner told NPR. He's been coming to the theater in Ashland, Ore., for almost 30 years. "What I saw instead was a theater company on wings."



Bianca Jones (left) and Erica Sullivan perform in *Confederates* at the Oregon Shakespeare Festival in Ashland, Ore.



Oregon Shakespeare Festival Artistic Director Nataki Garrett stands inside the Allen Elizabethan Theatre in Ashland, Ore. She recently programmed her first full season but not everyone has embraced her new approach.

That kind of sentiment is good news for OSF, because changing demographics mean that theaters must work to expand their audiences to survive. But like many regional, non-profit American theaters around the country, this theater has been faced with a mostly white subscriber and donor base — which is aging.

"The American theater has relied for decades on that one demographic of people ... over 65, affluent, white. It's sort of the bread basket of the industry," Garrett said.

Ashland, Ore., home of the festival, is itself about 91% white, according to the 2020 census. Portland State University Professor Daniel Pollack-Pelzner pointed out that Oregon has a bleak history of racism.

"It's a state founded with a racial exclusion clause in its constitution... unfair labor laws for migrants who have come to live there and an active KKK presence well into the 20th if not the 21st century," he said.

But over time, the theater has transformed what was once a small, rural town into an international tourist and arts desti-





NPR News Focus: Theatre

Continued from previous page



Cyndii Johnson (left) and Erika Rose perform in Confederates at the Oregon Shakespeare Festival.

nation, filled with cafes and shops, and bringing people in from

Garrett has for several years been a leading voice for change, inclusion and equity in American theater. When OSF hired her in 2019, she became one of the first Black women to lead such a large, legacy performing arts institution.

But the cessation of theater in March 2020 and an indeterminate return date meant she had to focus on the theater's survival. Donors and audiences disappeared, so she campaigned to raise \$19 million through federal, regional and foundation funding. She said those days trying to save a legacy institution from total collapse were terrifying and clarifying.

"I thought the pandemic was the hard work for maybe about 15 minutes into the pandemic," Garrett said. But then she realized "that the task is actually greater than can getting through a pandemic ... it's about recovery and thriving. And how do we get THERE?"

That's partly why she's focused on putting on stage both new works and new approaches to older works - because attracting and reflecting younger and more diverse audiences is fundamental to the entire ecosystem's survival.

But not everyone likes the new approach.

"My concern is that they have decided to essentially remake the OSF into something it wasn't ... instead of building on their strengths, really turning their back on its strengths," said Herbert Rothschild, a longtime OSF subscriber and local columnist, told NPR. "If so, I think they're going to drive it into the ground."

Rothschild said in a column this summer that he admired OSF's diversity efforts, but thought the drop in the number of Shakespeare plays it produced showed that the theater no longer trusted Shakespeare to draw audiences. In a second column, he added that he thought programming so many diverse, contemporary plays didn't make business sense, because the majority of the Ashland audience is white.

Rothschild's opinion started a community conversation, said Bert Etling, who edits Rothschild's column at Ashland.



Behind the scenes, Garrett has been changing the company's labor practices, restructuring everything from payment systems to rehearsal hours in order to ensure a more humane workplace that can attract and maintain workers of all backgrounds.

news. People who love OSF but don't love the new mission have posted on Facebook and participated in letter-writing campaigns to Garrett's office.

"People don't want to lose control of things that are important to them and if they feel that something is being taken away, they're going to protest that and they're going to make their discomfort known," Etling said.

Some of the criticism, though, has gone much farther than artistic difference of opinion. Garrett has received death threats, and now travels with a security team in public.

Yet Garrett is moving forward. The current season was designed for "collective impact," Garrett said. Besides The Tempest, King John and Confederates, there is also a production of the Tony Award-winning musical Once On This Island, here set in Haiti, and a raucous queer musical called Revenge Song by Qui Nguyen. Next season, Garrett will direct the company's flagship Shakespeare production, which will be a Romeo and Juliet that's inspired by the making – and the failings – of the American West.



People who love OSF but don't love the new mission have posted on Facebook and participated in letter-writing campaigns. But some of the criticism has gone much farther and Garrett has received death threats.

Behind the scenes, Garrett has been changing the company's labor practices, restructuring everything from payment systems to rehearsal hours in order to ensure a more humane workplace that can attract and maintain workers of all backgrounds. There is an entire new division built around inclusion, equity and access led by Anyaniya Muse, who was recently promoted to the role of Managing Director. Plus, to expand to audiences beyond its usual subscription base, OSF has reduced ticket prices and is building upon its digital programs that began as a substitute for in-person performance.

Because Oregon Shakespeare Festival's full audience has not yet returned and federal funding has run dry, next season will be a reduced one. But Garrett said these longer-term changes she's implementing to expand the festival's mission are non-negotiable and essential.

"I want OSF to exist well beyond me, 25 years from now and a time when I won't even be here on Earth, I want it to still be here," Garrett said. "And that means that my mandate is to rethink the way we do things."





Early Surprise Triggers Primal Response

ourselves out

of that fear-

mongering

urge?

had a strange and literal awakening last week. I woke to the sound of a woman in my back yard, just after sunrise, carrying bag out to the street. She had rifled through our spare refrigerator outside and helped herself to a rotisserie Can we talk

chicken, a frozen pizza, and assorted beers.

(I called the police and filed a report, but that's not an important part of the story.) I followed her in slippers and pajamas to a bus stop. I approached her carefully. I told her how much I liked that pizza. (It was shipped to me overnight from Chicago in dry ice.) I took her photo with the pizza beside her,

and then asked her to return my groceries. She agreed, and I walked home with my stuff.

I updated the police after I reviewed my security alerts. She had been in my back yard all night, leaving twice for short whiles. Nothing was touched except the fridge, as far as I could tell. No doors or windows were opened.

I never felt unsafe - mostly just confused. I didn't feel threatened, but my assumptions sure did. That in itself is an uneasy feeling.

My first urge – it was amazingly fierce, a compulsion, really - was to tell somebody about what had just happened. Then, after sitting for a minute, another urge came more quietly. I didn't want to evoke fear in others.

Then came a third quandary, and then a fourth. (The mind races!) Why was that first urge so strongly felt? Does this isolated incident point to a larger (and more worrisome) trend

that we may not see?

I've told this story to only one other person - a friend who is a therapist by trade. "The urge was strong because it all made no sense. We puzzle things out by talking with others. They might notice a detail we overlooked. Even your attempt to arrange the details into a coherent narrative is making it all less chaotic."

Could the urge be epigenetic – a hard-wired instinct? (It felt that deep.) Describing a hazard to others would keep the species safer, earning genetic favor. It certainly has all the elements of a good story - fight-or-flight angst, tight chronology, surprising twists. It's bound to garner rapt attention - an immediate reward for me, not my species.

But what if I don't want others to feel unnecessarily afraid? I've lived here for 25 years and nothing remotely similar has ever happened. That context won't matter because listeners have the same primal urges. For as long as we've had campfires, we gather around, telling spooky stories. NextDoor and other apps prey on these instincts.

Can we talk ourselves out of that fear-mongering urge? And if we can, should we? In the days since the intrusion, I've wondered whether the woman was herself afraid, hiding in my yard from some danger. Is she getting enough to eat? Should I have called White Bird instead of the police? Could the dispatcher have routed the call to a social service agency? I didn't have that clarity in real time, but first responders could.

Human desperation may be inching toward us. As it happens, I'm selling an old laptop and one buyer offered to trade his electric bike for it, except he didn't have the charger. I declined. The next day the same guy offered me instead an \$800 mountain bike. I ignored the offer, but I could have suggested we meet at the police station to make the exchange.

Why does he need a laptop so badly? To keep a spreadsheet of his stolen bicycles? Maybe someone will trade him a Chicago-style pizza for it.



Don Kahle (fridays@dksez.com) writes a column each Wednesday and Sunday for The Register-Guard and archives past columns at www.dksez.com.



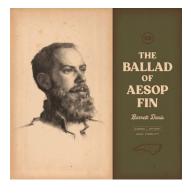
DAVE JACKSON

Notable Notes: Barrett Davis, Dr. John, & Jake Blount

s we march toward 2023, I thought I would share a few notable releases that struck me as this year comes to a close. You'll hear many of these songs played on JPR's *Open Air*, a program we consider a home for music people – a place where you can hear the latest indie rock/pop and Americana, plus blues, jazz, world, and folk music.

Barrett Davis - The Ballad of Aesop Fin

After the break-up of his band The Foxfire in the early 2010's, Barrett Davis, a North Carolinian, thought about giving up music. He started his own construction company got married and had kids. All the while, he felt he was leaving behind his singer/songwriter dreams. Being his own boss, however, helped him free up time



to write music. He credits stories told by his employees and co-workers at work for many of the ideas he later turned into the songs for his debut *The Ballad of Aesop Fin.* Moonshine is a central theme throughout the eight-song collection. The title track tells the tragic story of a fictional character whose family made moonshine. *Carolina Still*, is dedicated to Davis' great grandfather who often told the story of a dust-up with law enforcement that involved moonshine and duck hunting. *Hwy 64*, is a story about running moonshine. Davis says the record portrays the sometimes-harsh realities of life in Appalachia. Woody Platt of Steep Canyon Rangers lends a hand on the song *Quiver*. The album has elements of bluegrass, Americana and classic country delivered in a laid-back style. Davis says he has a couple more albums worth of tunes so we can expect to hear more from him in the coming years.

Dr. John – Things Happen That Way

The day after Dr. John died in 2019, I was on a long road-trip driving to Washington. I chose a Dr. John playlist for the day. Ironically, as I crossed the Columbia River and entered Washington my GPS said, "Welcome to Washington" just as Mac (as he is often called) sang, "I was in the right place, but it must have been the wrong time" from his song *Right Place*, *Wrong Time*. Though a little disturbing, it felt like Dr. John was

joking with me. At the time of his death, he was working on a record that explored his love of country music. The posthumous album *Things Happen That Way* came out in October. The title track is a classic by Cowboy Jack Clement. Dr. John wrote two new songs for the record—*Sleeping Dogs Best Left Alone* and *Give Myself a Good*



Talking To-both delivered in the soulful jazz and blues style that defined his career. Elsewhere on the album, he covers the Hank Williams Sr. classics Ramblin' Man, and I'm So Lonesome I Could Cry, Willie Nelson's Funny How Time Slips Away, and the Traveling Wilburys' tune End of the Line. Willie Nelson joined him on vocals and guitar for the traditional gospel song Gimme That Old Time Religion with keyboards by Jon Cleary. Though a bit road-weary, Dr. John's voice is unmistakably his, full of soul and grit. His piano playing is somewhat understated leaving room for his backing band including his long time bandmate, guitarist Shane Theriot who also co-produced the album. My favorite track after a couple of listens is the remake of a less country, swampier Dr. John track from his Night Tripper days, I Walk on Guilded Splinters. Joining him is Lukas Nelson and Promise of the Real. It's shorter than the original by about half, the production is more modern and Nelson's guitar replaces the horn section, but the new energy makes it every bit as good. Though we no longer have Dr. John, this is a fine follow-up to a storied career.

Jake Blount - The New Faith

Jake Blount, the 27-year-old folk singer and multi-instrumentalist from Rhode Island and recipient of several folk music awards just released his first record for the Smithsonian Folkways label. On *The New Faith*, he imagines what traditional black music might sound like if climate change renders most of the world uninhabitable, and tries to answer the question, "What gods would a community of climate refugees praise, and what stories would they tell?" The result is a concept album with re-imagined African-American gospel presented like a religious ceremony with spoken word, prayers and rap (by rapper and banjo player Demeanor), African-inspired percussion, and



Recordings

Continued from previous page



Blount playing banjo and violin. It's a survival story a little like a musical version of *The Walking Dead*, with a climate crisis as the catastrophic event. Source material comes from ancient spirituals, Alan Lomax's field recordings for the Library of Congress and 20th century gospel and blues from artists like Mahalia Jackson, Sister Rosetta Tharpe, Vera Hull, Fannie Lou Hamer and Blind Willie McTell. In spite of the heavy concept and outside of mainstream sound, this is an accessible album and among the more unique recordings I've heard in quite a while.

Listen also for new releases from Bonny Light Horseman—a supergroup featuring Anais Mitchell, Josh Kaufman, and Eric D Johnson. The latest from Beth Orton—The Weather Is Real, shows the veteran singer-songwriter expanding her atmospheric sounds. Lastly, Here It Is: A Tribute to Leonard Cohen is a collection featuring tracks by Sarah McLachlan, Norah Jones, Iggy Pop, Mavis Staples and Nathaniel Rateliff among others.

Open Air is hosted by Danielle Kelly, Noah Bran-Linsday and Dave Jackson. Hear it weekdays from 9a to 3p on JPR's Rhythm & News Service.



Dave Jackson curates the music on JPR's Rhythm & News Service, manages music staff and hosts *Open Air*, JPR's hand-picked house blend of music. He loves discovering great new music and sharing it.



CHELSEA ROSE

Let's Go Public!

hile JPR listeners get a monthly dose of archaeology, for many people archaeology still equals Egyptian pyramids, faraway lands, lassos, and fancy hats. While I can't argue with a good hat, I can say that we as archaeologists need to do a better job of sharing our work with the public. Much of the archaeological work conducted in places like Oregon and California is on public lands or funded with public dollars, and the sites we uncover provide important information about the history of the communities we live in. As archaeology can contradict, compliment, or contribute to the documentary record, our findings can be significant and should be shared widely where possible. Over the past few decades the field has made big improvements in the way we interface with the public and the way in which data is shared. However, while big discoveries are easy to share with enthusiasm, some of the more subtle findings can be hard to work into the dominant historical narratives we are surrounded by. Communication is a skill in general, and communicating scientific data without the eyes of your audience glazing over is an even more specialized endeavor.

Luckily for us, there's a class for that! We were joined by Doug Wilson on a recent episode of *Underground History* for a discussion about the 2022 public archaeology field school at Fort Vancouver National Historic Site. The field school was a collaboration between Portland State University, Washington State University, and the National Park Service (NPS) and focused on the original school site at Fort Vancouver, a British fur trade fort located just across the Columbia River from Portland. Wilson described the fort as the "colonial capital of the Pacific Northwest," and the annual field school not only provides important data that adds to our understanding of this dynamic period, it is also teaching the next generation of archaeologists how to have nuanced conversations with the public about the complex history of our region. The school house that was the focus of this season's program was the first boarding school for Native American and Métis (Indigenous and European heritage), and designed to force their assimilation into the dominant culture. This site component centered the often-overlooked experience of children to the story of Fort Vancouver, and allowed for visitors to the site to better understand the physical and structural manifestations of settler colonialism.

While Fort Vancouver is an ideal venue for archaeological work to occur in full view of the interested public, not all sites are safe or accessible, and not every project can incorporate the time and effort it takes to do outreach or engage with visitors (pro tip: if visiting an archaeological site, never ask if we have found gold or dinosaurs, but Indiana Jones references are acceptable). While more archaeologists are opting for

Their annual Archaeology Roadshow has brought hands-on exhibits to the public since 2012, with opportunities to meet archaeologists and learn about their work in Portland, Bend, and Burns each summer.



Harney County 2019 Expert table and artifacts.

increased transparency and openness when it comes to their work, Portland State University is certainly leading the way in our region. Their annual Archaeology Roadshow has brought hands-on exhibits to the public since 2012, with opportunities to meet archaeologists and learn about their work in Portland, Bend, and Burns each summer. The program has gone virtual the last two years, which has led to a robust website full of in-





Masterworks 3: November 18-20

KEIKO ABE: Prism Rhapsody for Marimba and Orchestra Britton-René Collins, marimba WILLIAM DAWSON: Negro Folk Symphony



Masterworks 4: January 20-22

ALEXANDER BORODIN: Symphony No. 2, "Heroic" DMITRI SHOSTAKOVICH: Violin Concerto No. 1 Alexander Sitkovetsky, violin



Masterworks 5: February 24-26

RICHARD STRAUSS: Burleske Michelle Cann, piano FLORENCE PRICE: Piano Concerto Michelle Cann, piano SILVESTRE REVUELTAS: La noche de los Mayas



Masterworks 6: April 21–23
VÍTĚZSLAV NOVÁK: In the Tatras

GUSTAV HOLST: The Planets





Underground History

Continued from previous page



James Tsai, Madison Noggle, and Kendrick Tsai help with a SOULA Public Archaeology day this summer on the Gin Lin Mining Trail in the Applegate Valley.

teresting and interactive content. Whether in person or online, Archaeology Roadshow is a valuable resource that demystifys archaeology and introduces Oregonians to the fascinating history of our region. The more opportunities for folks to be introduced to the ways in which tangible heritage and history surround us, the more engaged they will be in preservation and stewardship. Hopefully the Archaeology Roadshow will hit the road again next summer, but in the meantime you can explore the online exhibits at the Archaeology Roadshow website: https://archaeologyroadshow.org/

While much of the public are happy to watch archaeologists work or hear about their findings, others want to dig in. Don't worry, there's a program for you too! The Oregon Archaeological Society (OAS) is a non-profit organization that trains volunteers in methods and ethics of archaeology work through classes, lectures, and other outreach programs. Their archaeological training programs are geared towards individuals who would like to work with professionals on archaeological digs, and SOULA regularly hosts OAS members on our projects. The group also provides an "Archaeology for the Curious" class, which allows participants to hear lectures from a range of scholars conducting work across the state. To find out about these classes and more, check out the OAS website: http://www.oregonarchaeological.org. With all of these resources at your disposal, there is no need to visit Egypt to get your archaeology fix!



Chelsea Rose is an archaeologist with the Southern Oregon University Laboratory of Anthropology (SOULA) and co-host of the 2022 Oregon Heritage Excellence Award winning *Underground History*, a monthly segment that airs during the *Jefferson Exchange* on JPR's News & Information service.



Bête noire is a flourless chocolate cake that getsits silky, ultrasmooth, almost custard-liketexture from the sugar syrup in the base, aswell as from gentle baking. We bring a uniquely complex flavor to our version by caramelizing sugarwith black peppercorns before dissolving the caramelwith orange juice and bourbon. A combination of bittersweet and semi-sweet chocolate yields a rounder, richer finish than just one type of chocolate, while...

Don't use a whisk to combine the ingredients for the batter; a large silicone spatula is better. A whiskincorporates air, which leads to bubbles rising to the surface during baking and marring the smooth, shinysurface. Also, don't forget to run a knife around the edges of the cake the moment it comes out of the oven; loosening the edges from the sides of the pan prevents the cake from cracking as it cools. Finally, don't coverthe cake before refrigerating, as a cover may trap condensation that can drip onto the cake.

MAKES 12 SERVINGS 40 MINUTES PLUS COOLING AND CHILLING

Ingredients

8 tablespoons (1 stick) salted butter, cut into 16 pieces, plus more for the pan

12 ounces bittersweet chocolate, finely chopped

4 ounces semi-sweet chocolate, finely chopped

1 large navel orange

160 grams (¾ cup) plus 70 grams (⅓ cup) white sugar ½ cup bourbon

3 tablespoons black peppercorns

2 tablespoons angostura bitters

6 large eggs, beaten

whole-milk greek yogurt, to serve

Directions

Heat the oven to 275°F with a rack in the middle position. Coat the bottom and sides of a 9-inchspringform pan with butter. Line the bottom of the pan with kitchen parchment, then butter theparchment. Set a wire rack in a rimmed baking sheet. In a large bowl, combine the bittersweet andsemi-sweet chocolates and the butter; set a fine mesh strainer across the bowl, then set aside.

Using a vegetable peeler, remove just the outer zest of the orange, not the white pith just beneath, inlong strips; set the strips aside. Halve the orange and juice into a liquid measuring cup. Measure 3tablespoons of the juice into a medium saucepan. Add the bourbon to the remaining juice in themeasuring cup, then add enough water to equal 1 cup total liquid; set aside.

Add the 160 grams (34 cup) sugar to the juice in the saucepan, then add the zest strips and peppercorns. Set over mediumhigh and cook, without stirring but occasionally swirling the pan, until the sugardissolves, 1 to 2 minutes. Continue cooking, swirling the pan often, until the sugar caramelizes to deepmahogany brown and the peppercorns begin to pop, 4 to 5 minutes. Remove the pan from the heat and carefully pour in the orange juice-bourbon mixture; the caramel will bubble up and harden. Set the panover medium, bring to a simmer and cook, stirring, until the caramel has dissolved and the peppercornsno longer stick together, 1 to 2 minutes. Remove from the heat and stir in the bitters.

Immediately pour the hot sugar syrup through the strainer into the chocolate-butter mixture; reservethe strained solids. Jostle the bowl to ensure the chocolate and butter are fully covered with syrup, thenlet stand for 2 to 3 minutes. Using a silicone spatula, gently stir until the mixture is well combined and completely smooth; it should be barely warm.

Add the beaten eggs to the chocolate mixture and stir with the spatula until homogenous and glossy, 2 to 3 minutes. Pour into the prepared springform pan. Gently tap the sides of the pan to remove any airbubbles, then use the back of a spoon to smooth the surface. Set the pan on the prepared baking sheetand bake until the cake barely jiggles when the pan is gently shaken, about 45 minutes.

Remove from the oven and immediately run a thin, sharp knife around the edges to loosen the sides of the cake from the pan. Cool to room temperature in the pan, then refrigerate uncovered for at least 4 hours or up to 24 hours.

While the cake cools transfer the zest strips from the strainer to a small, shallow bowl, removing and discarding any peppercorns stuck to them. Sprinkle the strips with the 70 grams (1/3 cup) sugar, thentoss until the strips are completely coated. Cover loosely and store at room temperature until ready toserve.

About 2 hours before serving, remove the cake from the refrigerator. Remove the zest strips from thesugar and shake offexcess sugar; reserve the sugar for another use. Cut the strips lengthwise into thinstrips. Remove the sides of the springform pan. Arrange the zest slivers on the cake around the edges. Slice the cake and serve with small spoonfuls of yogurt.

Christopher Kimball's Milk Street in downtown Boston—at 177 Milk Street—is home to the editorial offices and cooking school. It also is where they record Christopher Kimball's Milk Street television and radio shows. Milk Street is changing how we cook by searching the world for bold, simple recipes and techniques. For more information, go to 177 milkstreet. com. You can hear Milk Street Radio Sundays at 3:00pm on JPR's News & Information

POETRY

SETH KAPLAN AND ED STONE

This Road

I remember this road, this season I remember this sun majestic swooping hawks turning into shadow-puppet angels And I remember thinking about journeys and destinations on this road so long ago

The ocean rode the wind through these trees and I knew no more than now, nor less We hold these truths to be self-evident though they sometimes slip through our hands like mustard flowers wisping and skipping across this road so long ago

Giant boulders with jutting jaws like skulls
Aging Eucalyptus tilting like crossbones
Spanish moss fluttering in the breeze
like a pirate flag
And me, looking to sea
like a lover, waiting for her sailor of fortune
Struggling to learn the song of the foghorn
the dance of the lighthouse beam
The rhythm of the road
This road
so long ago

- Seth Kaplan

Seth Kaplan is a poet, community builder, and resident of the Applegate Valley. His heart is taking the shape of the place he lives, and he is blessed to share the experience with Lily, Shayna, Sweet Pea, and an unfolding community. His poems have appeared in Penned Up: Writing Out the Pandemic, From the Heart of the Applegate, Oakland Renaissance, Peralta Art & Literary Journal, and Good News.

Hope

"A year from now" you just said to me something about "a year from now" we? I attempting to "view from a clear distance" you me world sun our child throwing rocks at us from that far burning yellow daisy hill up there "Child!" I thinking all all sun rocks yellow hill "a year from now" possible? Because you mentioned it so casually I even half believe you.

- Ed Stone

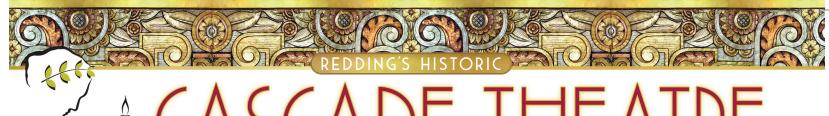
The late Ed Stone wrote "Hope" while living in Lucas Valley, California. A World War II veteran, he worked primarily as a writer, journalist, and editor; however, writing poetry and fiction were his joy. He grew up in New York City, moved west in 1953, and settled in the San Francisco Bay Area. His daughter Ramie lives in Ashland, Oregon.

Writers may submit original poetry for publication in *Jefferson Journal*.

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Amy Miller, Poetry Editor Jefferson Journal 1250 Siskiyou Blvd Ashland, OR 97520

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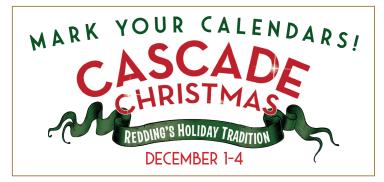
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